



space to architecture

a collection  
of articles  
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Temple in the woods - Milan



Categories

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# THE BIRTH OF ARKT

## A NEW SPACE FOR ARCHITECTURE

*in collaboration with LINDA PIVESSO of Megiston*

**Do you know that famous saying "if you're not online, you don't exist"?** With almost half of the population connected to the internet, the world today is decidedly digital.

And it is precisely the need to invest in web communication, the reason why we at Eterno Ivica decided to bring a breath of fresh air to the **IFA-Innovation For Architecture** project, the magazine we have been editing for years. This is why, together with the web agency Megiston of Padua, we thought of a new concept, designed a new logo, ventured into the creation of a website and a new layout for the IFA magazine.

### **The old IFA - Innovation For Architecture**

For those who have been following us for years, we will certainly remember that the IFA magazine - Innovation for architecture, has always been an experimental project made by us at Eterno Ivica (now specialists and leaders in the field of outdoor raised floors), with the goal of creating a communication bridge between companies producing solutions for architecture, construction and the world of design.

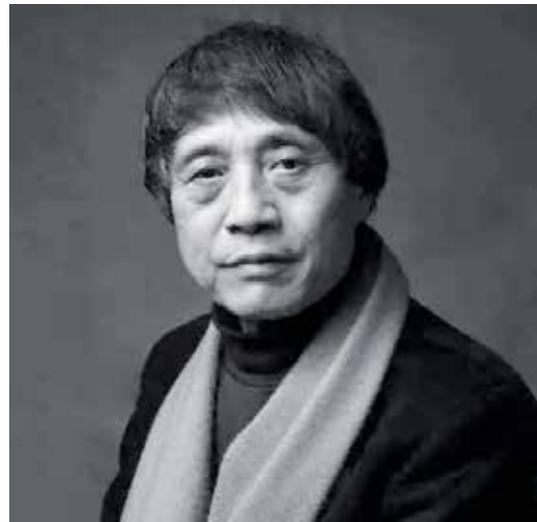
IFA is a name that for years has worked offline, in paper products (it was in fact a name designed specifically for a magazine), but as soon as we tested it in the world of the web, we realized that it would not be very successful. In fact, by doing various research we found that IFA is one of the oldest technology fairs in Germany, it is also an important company for the study of tax problems, it is the French institute of architecture in Paris, it is the initials of the federations of Indian, Israeli and Irish football.

In short, it was a decidedly inflated acronym.

### **The new project: ARKT**

This is why we started thinking about a new "naming", a name that could work online, offline, conceptually and graphically, and that above all contained all the meaning we wanted to convey and that the project brings to life. This is how **ARKT - space to architecture was born**.

**ARKT** is nothing but pure and simple ARCHITECTURE. After all, that's all this is about.



Tadao Ando famous japanese architect

The magazine, and in the same way the website that was created, is intended as a "space in which to speak about architecture, in all its forms and facets". But not only that, there is obviously space for design too!

It is interesting to note is that in the word ARKT (Architecture) you can also read ART, intended precisely as art, in reference to the attempt to convert the technical footprint to a more design (and indeed) and more artistic sector, which can embrace over time the interest of many people, especially by taking advantage of the web.

The graphic choice fell immediately on a logo that could be deconstructed, combined and used according to different communication needs.

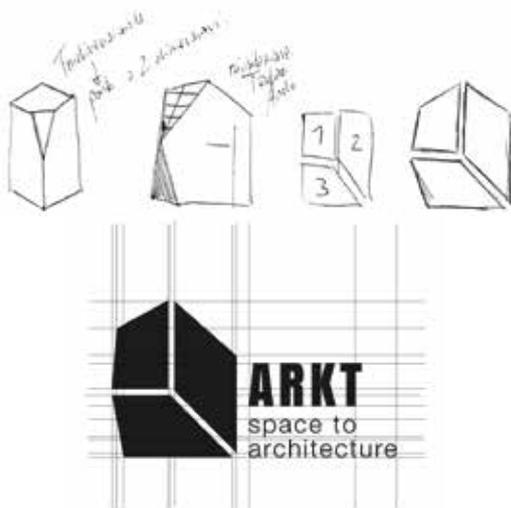
Simple and versatile, strong but not excessive, with the combination of fonts like Anton and Helvetica Neue, ARKT - Space to architecture finally began to take shape.

### Ando's modern style as a source of inspiration

For the pictogram we were inspired by Tadao Ando, a Japanese archistar with a **minimalist spirit**, one of the best known on the international scene, whose aim is the **simplification of forms**.

In particular, it is thanks to the **Kamigata Rakugo** (or hall of the Osaka storyteller associations), completed by Ando in April 2012, that we got inspiration on how to proceed graphically to the realization of a final product. The building contains rehearsal rooms and a gallery dedicated to the ancient tradition of storytelling in addition to the space for targeted events. The pure concrete geometric structure presents simple triangular cuts in the orthogonal shell, creating an entrance and skylights that illuminate the interior space in a natural way.

We started from a sketch of the Rakugo Kamigata and then tried to modify and simplify the shapes to adapt them to the concept of "space to architecture", so the result obtained was more than satisfactory.



"I always adopt the most essential and daily point of view, trying to elevate the daily spaces to the level of symbolic spaces".

But, is architecture the space or is it what fills the space?

This is the question that has dominated the whole design phase. Personally I think it is space, but in a certain sense also what fills it. We use space as the boundary of what limits an area in which we wish to create an experience. If this is then filled, we create forms that define it, and everything takes shape, expressing a message, becoming communication.

Linda Pivesso

The words of Tadao Ando perfectly describe the logo: a polygonal space delimited on the 5 sides by a bold, black line, later divided into three parts, thus obtaining a reference to the three categories with which the articles are from now on categorized:

- **realizations**, with a categorical division on the theme of acoustics, where there will be a selection of projects realized in Italy and in the world;
- **installations and expo**, where the protagonists are the architectures built in view of important events and fairs of architecture and design;
- **stories**, a collection of articles with the aim of telling companies, situations, curiosities that deserve to be known.

We just have to wish you a good reading and hope that you will be many to follow us.



Kamigata rakugo storyteller's association hall, Osaka

# ACOUSTICS IN WOODEN BUILDINGS

## DESIGN, PREVIOUS CALCULATION AND IMPLANT INTEGRATION

*An important tool for building acoustics, especially in wooden buildings; the first contribution at the Italian level, a useful and necessary tool for professionals (and all who are interested) who encounter for the first time and not only the world of acoustics in wooden buildings and its problems.*



Cover of the book "acoustics in wooden buildings" line Technical Design & Materials

### Wood in construction

Sustainable construction, the choice of specific materials and the use of technologies that allow minimal impact on the environment, present a pressing need. Research, science and technology now facilitate the dissemination of the knowledge necessary so that "the new" may take off. With the same purpose, this book aims to bridge the gap between scientific (often niche) research, good practice, new regulations and professional training. Drawing firsthand on the work challenges faced in recent years, on the projects that we analyzed and created, on the experiences of the construction site, it has been possible to build up a set of concepts that can deal with a lesser known but increasingly evolving theme with less uncertainty.

The study of the attached bibliography, moreover, has allowed the comparison and the critical application of sources, predictive models, numerical simulations in laboratory and in situ measurements coming from all over the world (Europe, Japan, Canada, United States, Australia, South Korea, China etc.).

The text initially refers to some basic notions to allow a better understanding of the topics covered. For the calculation aspects, the most up-to-date and reliable forecasting methodologies in specialized literature have been considered and verified in the field as well as the models included in the new series of UNI EN ISO 12354: 2017 standards.

The idea behind the project was to use the work and research carried out over the past five years to make the comprehension of an extremely heterogeneous subject linear and exhaustive, because it interweaves disciplines such as acoustics, materials science, construction techniques, statics etc. What we read in these pages is certainly a popular starting point, deliberately treated with simple words and purified of excessive technicalities. Those who try to tackle the text will therefore find themselves grappling with the first contribution at a national level concerning a physical-technical aspect of primary importance both for living comfort and for the design of wooden structures.

The book contains the new formulations for the prediction of the behavior of horizontal and vertical wooden components both in the frame and in laminated wood, considering the influence of each individual parameter and basing all the considerations both on laboratory tests and on in situ surveys carried out in different sites and with multiple survey techniques. This volume is certainly **the first Italian contribution** to include comprehensive and complete analysis of the acoustic behavior of wooden buildings, taking into





Example of building with wooden structure

account the various types of construction and the individual features that these may present.

In the various chapters here contained various issues are addressed, such as basic building acoustics, with clear reference to what may be useful in this type of buildings, and then move to soundproofing power and its prediction in homogeneous or multi-layered prefabricated structures, continuing with the footfall noise and its reduction linked to different construction technologies. It then concludes with a chapter entirely dedicated to the installations, their acoustic design and integration into wooden partitions.

The authors work and conduct research in the field of acoustics. Especially in the last few years they focu-

sed on the acoustic behavior of wooden buildings by publishing the first work dedicated to the determination of the **trampling noise of wooden floors** at an international level; this research was published in the prestigious "**Building and Environment**" magazine. The book "Encyclopedia of Renewable and Sustainable Materials" is being published for the prestigious Elsevier international publishing house, where the authors have been asked to take care of the part relating to the use of **wood in construction**.

**F. Bettarello, M. Caniato, "The acoustics in wooden buildings. Design, forecast calculation and implant integration", April 2018, Publisher: Maggioli Editore ISBN: 8891627453**

***Engineer Federica Bettarello**, designer in the field of acoustics, has obtained a degree in Engineering and a Ph.D. at the University of Ferrara. She is the author of over 40 publications in magazines, national and international conferences and a European patent. She is a competent technician in environmental acoustics and lecturer in many training and specialization courses on the issues of living comfort and building acoustics.*

***Engineer Marco Caniato**, researcher in the field of living comfort, obtained a degree in Engineering and a degree in Architecture at the University of Trieste; he currently conducts his research at the Department of Science and Technology of the University of Bolzano. He received his Ph.D. at the University of Ferrara and attended numerous courses on the subject. Author of over 40 publications in magazines, national and international conferences and editor of European patents on acoustics and energy saving. He is a competent technician in environmental acoustics and lecturer of the Technical Systems and Environmental Control of buildings course at the University of Trieste. He is the author of the monographs: "Energy Saving and Housing Comfort - Instructions for Use", "Building Acoustics - Understanding, Learning, Evaluating" for Alinea Editrice and "The technical and acoustic design of the sanitary discharge systems. In simple words", for Maggioli Editore*

Both have been collaborating with **Eterno Ivica** for many years.

# WATER ARCHITECTURE

## FENGSHUI AND ARCHITECTURE OF WATER: WATER, PROJECT AND HISTORY

*Water and architecture are elements that have always involved, one way or another, Eterno Ivica, not by chance since the beginning of its history the production of accessories and elements for the control, management and the channeling of water has always been present and on the agenda.*

*As well as the attraction and sensitivity towards these situations - it is for this reason that we consider it important to look at new and different dynamics, informing ourselves on the history, the various forms and facets that have characterized and delineated the development of new projects in construction and urban planning, bioecological, about movement and the evolution of water in architecture and all that concerns it.*

**by Stefano Parancola, Architect**

In the course of history, water has been an integral part of the any building (Roman domus, castle, abbey, piazza...). This resource was not only used for the supply of water, but was considered an indispensable element in itself, because it is able to give **feelings of well-being and harmony**. In the gardens, patios and peristyles the pools, pools, fountains and ponds were both aesthetic and therapeutic elements at the same time; on one side they reflected the trees, the rocks, the statues and the sky, on the other they guaranteed the purification and ionization of the air during the hot summers. In this type of environment, water reaches its maximum positive effect when it is in motion. Streams, Flowforms, cascades and fountains with various shapes (for example spiral) give life sensations and their relaxing sound relieves tension. The shapes of the moving water have inspired artists and scientists, from Leonardo da Vinci onwards, and are now the basis of new **bio-ecological building** and **urban planning** projects. It is important to recover the sense of history to design new settlements attentive to respect, recovery and revitalization of water.



Fontana Contarini, Piazza Vecchia, Bergamo

**Wells and fountains** are among the oldest furnishing elements, since they had the function of supplying water for domestic purposes (washing, drinking...) to all the inhabitants of the city who did not own a well. Their presence in the city was therefore a utilitarian fact that became, in many cases, a decorative element, to the point of reaching forms of great importance and monumentality.

The visual and psychological pleasure that water procures has contributed over time to the definition of a great variety of forms in the urban environment as well as in the non-built one (parks, gardens). In different centuries and in different architectural styles, both moving and calm waters have been privileged: water chains, jets and waterfalls in the Italian garden, as opposed to the large pools of the classical French garden to the romantic, and the shady lakes of English parks.

A significant historical example is represented in the **Villa - Castello dei Farnese called Lante in Caprarola - Viterbo** (around 1559 - 1564), where Jacopo Barozzi, known as **Vignola**, created the so-called "water chain" with stone dolphins. The course of water that descends from the fountain on the bottom, adorned by two allegorical statues of rivers. On the sides, two green stairs lead to the Palazzina del Piacere, a corner of the gardens where the ancient owners were looking for refreshment on Summer days. The water that descends with rhythmic movements from the fountain favors a pleasant microclimate.

#### **Water chain and modiglione with references to spiral shapes, by architect Vignola**

In warm climates the water flows inside (patios, courtyards and gardens) of the house using architectures inspired by Moorish and Spanish buildings. In temperate climates, where the presence of water inside the house is less frequent and essential, its proximity creates special suggestions. The idea of water in a garden is so important to the Japanese that sometimes in the **Zen gardens** is symbolized by stones, gravel and sand. Similar in this to a miniature planetary hydrological cycle, the water inside the house and around it, helps to regulate the humidity, increases the percentage of beneficial ions, purifies and cools the air. It is also the most effective conductor and heat storer that exists and is used in solar homes and in many forms of heating and cooling of the house.

#### **Water recovery to design bio - ecologically**

The plumbing systems in buildings favor the waste of water; consequently, even if one tries to change their behavior, this may not be sufficient to obtain appreciable results. Since the toilets use almost half of the water and the bathrooms and showers a third, it is first useful to focus on these areas of the house.

Since the flushing toilet was introduced in the nineteenth century, the mechanism has remained almost the same. A normal toilet ranges from 9 liters of water in Britain and Australia to 20 liters in the United States for each discharge. Today toilet flush toilets are available that use 6 or even 4 liters per discharge.

The importance of saving in the water resource as a theme for experimentation is motivated by the significant role played by water consumption in the civil construction sector compared to global consumption. It can be seen that in urban areas domestic use prevails sharply over all the others and the average domestic consumption per inhabitant in Italy (220 liters per inhabitant per day) is much higher than that in European countries with a higher standard of living (the average higher temperature and the tourists do not justify such data).

This consumption can be reduced by using rainwater. Rainwater is generally not drinkable, but it can be used after being biodepurated (with inert material, activated carbon and plants) to irrigate greenhouses, gardens, vegetable gardens, food, toilets, washing machines, car wash, communal parts of buildings such as stairwells, hallways, etc. In various areas, especially industrial areas, it is possible to find in rain water the presence of polluting substances; it is therefore essential to check the degree of pollution before designing any collecting systems, in any case there are devices (automatic separators) that eliminate the first most polluted rain waters (they get discharged into the sewer system) which are then filtered. The use of water in all settlements, both new and already existing, must be based on the principle of maximum respect, on the one side on the recovery of the culture of saving and the low pollution of drinking water; on the other side on the reuse of water rainfall, as well as the maximum closure of this cycle.

All this would allow for a lower commitment to the public sewage, saving in the sizing and operation of the purifiers, less need for space to deposit the sediments of the purifiers.

It is clear that the careful consumption of the essential element of water presupposes a certain sensitivity of the user and this, unfortunately, can only be desired (**through activities of environmental awareness**) but not enforced.

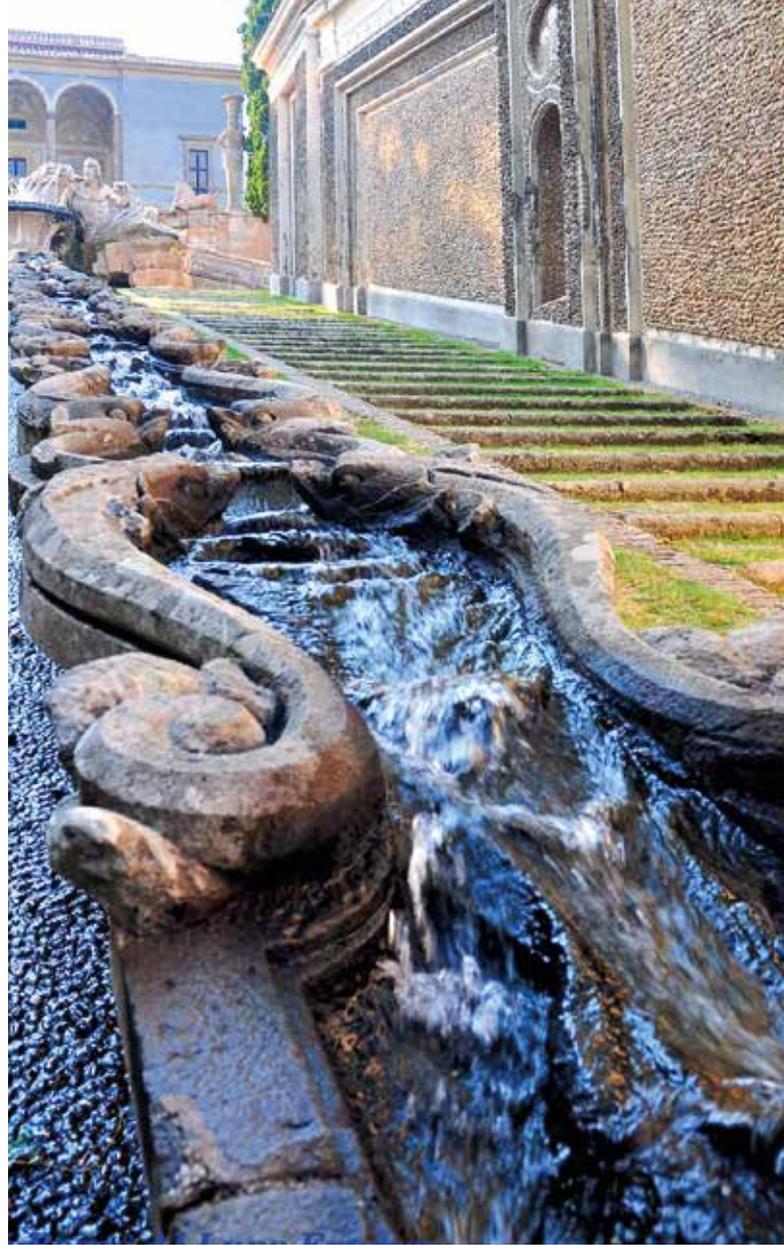
Good quality water really necessary for everyday life can be reduced to a few tens of liters per day per person, while we waste several hundred, without deriving proportional benefits. Whatever the use, water ends up in the sewers mixing with black waters, then it continues with its load of waste to the rivers and the sea.

For new settlements one could conceive two water systems, one for drinking water and one for **rainwater**, obviously **previously bio-purificated**. **Building does not always mean destroying nature**. Through an ecological realization of houses and complexes, a contribution can be made to the improvement of the environment and the climate of the city. Construction based on bio-ecological principles and therefore also the integration of water into the project (water wall, balustrade flowforms, ponds/biofitodepuration) saves resources and promotes the environmental consciousness of men.

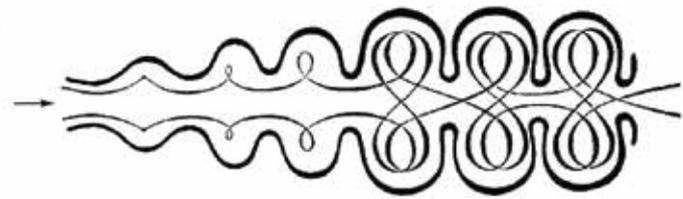
Today, the culture of water both in the urban and building context, by architects and urban planners is expressed only through a logic, which is identified in the design of large networks and purification systems on both sides of hydraulic systems with always greater use of drinking water that is no longer reusable (see flushing, tanks, showers, etc.). This logic prefers segregation, intubation and finally purification with large artificial kidneys (traditional purifiers) and the timely discharge of large quantities of wastewater into a single point of the watercourse. This means that large quantities of water are wasted, and viceversa they could be re-used. In many European cities, one for all Friborg in Germany, for many years the policy followed by the various administrations is based on the maximum savings and respect of the water resource, through recovery systems, reuse to create aesthetic elements such as streams, waterfalls, fountains, sinuous paths in the squares, in the settlements and above all in the single dwellings, as well as on the careful design of small scale biofitodepuration systems (maximum 2,000 ab./eq.), which in fact become parks - gardens usable by the people involved in the design (the so called "awareness raising").

#### Some fixed points to implement water saving

To implement a prudent management of water saving both in the architectural project and at the territorial level we can hypothesize some **points**: **economization** of drinking water through the use of rainwater recovered for various uses (flushing, irrigation, fire systems, feeding fountains and resins); **installation** in the buildings of hydraulic systems to be driven with reduced use of water (3-6 liters for flushing), **design** of separate supply pipes for drinking water and purified rainwater, **biofitodepuration** of gray waters reused for irrigation of the public green, water **infiltration** rainwater for groundwater recovery, rainwater **recovery** as useful water from roofs to feed ponds, fountains (creation of free spaces of educational-recreational quality) then stored in cisterns for a functional/aesthetic reuse in relation to the built, decentralized **purification** of the waste water, close to the place of production through connected sedimentation and biofitodepuration systems; **discharge of purified water** into re-naturalized watercourses or reused only for public green irrigation; **improvement** of the microclimate inside the building or of complexes through the refreshing effect of plants, ponds, waterfalls, water walls and sinuous paths from which water evaporates, **oxygenation and revitalization** of water kept in motion (for example with



Detail: the "water chain" by Vignola - Villa Lante



Examples of flowforms



The "water chain" by Vignola - Villa Lante - overview

Flowforms waterfalls). Biofitodepuration understood as a family of techniques applicable to the various territorial contexts (re-naturation of watercourses with small flow, ex-caves, degraded areas, urban voids, existing purifiers, etc.), must be considered and inserted in a logic of decentralization. The most satisfactory territorial dimensions on which to intervene are:

- building scale from 1 - 20 inhabitants / eq. (single-family house, semi-detached house, terraced houses);
- building scale from 20 - 100 inhabitants / eq. (terraced houses, PEEP, condominiums, sports facilities, small businesses);
- urban scale from 100 - 500 inhabitants / eq. (neighborhood portions, subdivisions);
- urban scale from 500 - 1.000 inhabitants / eq. (parts of cities, small municipalities, mountain communities, water parks);
- territorial scale from 1,000 to 10,000 inhabitants / eq. (industrial areas, agricultural areas, medium-sized communities, etc.).

### Water Architecture

By Water Architecture we mean: "**The art and technique of conceiving, designing and creating** building products that **dialogue** but above all **respect the element of water** (cistern - impluvium, water corridors, flowforms with balustrade, Living machines or vertical aquariums, water gardens, water chains, resins, water greenhouse, infiltration systems...)", (from Feng shui, architecture, environment, water, (1998) Macro Edizioni (Fo). **Water Architecture**, through a series of techniques, deals with the **saving, recovery, rehabilitation, revitalization and dynamization** of the resource. It is important to apply these techniques to the **study of the forms** (mainly meandering and lemniscate, that is to say, a reverse eight) and the **use of environmentally friendly materials**. The planning interventions can be at various scales: landscape interventions such as the re-naturalization of watercourses, the restoration of natural ecosystems (biotopes, ponds, lakes), infiltration systems; interventions on an urban scale: retention systems, biofitodepuration, risins, planning of squares of water; construction scale: cisterns, biofitodepuration, risins, dynamic fountains.

### How to use this knowledge at the building level

Sustainable water cycle techniques can also be applied at building level, using water saving systems (faucets with an eco-top system, reduced water flushing, tap water energizers), systems for the recovery of rainwater (cocciopesto cisterns), subsurface flow biofitodepuration systems, risins or waterways and dynamizing fountains. Regarding the **sustainability** of urban green, in our cities we should recover the ancient rule that **every piece of furniture**, while indispensable, **should be seen as little as possible**. Everything should be **inserted in Nature** and dialogue with it to recreate healthier and livable environments. As well as being an aesthetic-functional element, vegetation should also have among its primary objectives the purification of air and the improvement of the environmental microclimate.

Abandoned areas, squares, urban voids as well as walls, railings, baskets, benches and any other piece of furniture, even if aesthetically pleasing, must guarantee a discreet inclusion in the natural environment that has been created with the green in the middle of the inert structures of city. It is not the décor that beautifies the city but nature with some elements necessary for better usability of the green. Urban forestation interventions guarantee man the return of nature in the city, in order to recreate in the middle of the asphalt, the reinforced concrete, the icy artificiality, the natural environment, a place where to live and sometimes even to meditate are possible.

### Save water

Recognizing the importance of the water element and respecting its natural cycle for the future of the planet, the United Nations General Assembly declared the 2003 International Year of Water.

Even today, we must reflect on the problems related to this resource, but above all act and plan interventions to redevelop the territory, rehabilitate rivers, sources, make the soil permeable, encourage the recovery and saving of rainwater and purification interventions with natural techniques. To this cycle a whole series of actions and systems that revitalize and energize drinking water must be added.

### We can all do something like consumers, designers and producers.

Vandana Shiva - Indian scientist among the top international experts in social ecology in her latest book (*The Water Wars* - Feltrinelli), indicates the nine principles on which one should base the democracy of water:

- 1- water is a gift from nature;
- 2- water is essential to life, all species and all ecosystems are entitled to their share of water on the planet;
- 3- life is INTERCONNECTED BY WATER;
- 4- water must be free for livelihood needs;
- 5- water is limited and is subject to exhaustion;
- 6- water must be kept;
- 7- water is a communal good;
- 8- nobody has the right to destroy it, by abusing it, wasting it or polluting it;
- 9- water is not replaceable and can not be treated like a commodity;

On the one hand it is worth noticing the low propensity to save in this field in Italy and on the other hand the low tariffs do not encourage savings. The poor monetary value of the property is also due to improper uses such as the watering of the gardens. The type of installations is also very important: pipes, fittings, toilet flushes of exaggerated capacity can significantly increase consumption.

### Use of water as an interior design

It is important to use the water inside the houses, the ancient art of Wind and Water advises to place it in the areas with a magnetism related to the Flying Star timely (Stars 8, 9 and 1 Water Dragons).

In the market there are indoor waterfall fountains that produce ions and aromatize the interior environment with essential oils. The ionizing effect produced by the passage of water droplets in the air guarantees a beneficial result on the site (rebalancing between the presence of positive charge ions in the air and the negative ions spherics, natural radiations normally present in the air). Medical research has shown that an excess of positive ions in confined environments causes a feeling of discomfort in most people, while if negative ions are predominant, they favor well-being and work performance.

In the cascade fountains, the water flows following a right-handed spiral shape (clockwise) in synergy with the lemniscate movement (infinity shape) inside the eight small cups forming the entire fountain. This rhythmic sequence contributes to the revitalization of water and the cooling of confined spaces. The cascade fountain is considered as a system of humidity balance and control, especially during the winter period in conjunction with the operation of radiators, as well as the production of negative ions important for air quality.

Bibliography and details on the site: [www.arkt.space](http://www.arkt.space)



Examples of water walls



Colosseo Grigioni

# L'ALTRA PIETRA®

## THE SOLUTION FOR GREAT PROJECTS

*An important focus on a particular product of a very important company in the ceramics sector. Numerous aesthetic, performance and product uses.*

**L'Altra Pietra®** is the **proposal of the Bergamo-based company**, in sintered stone in full mass for the flooring of the external spaces. A surface **that guarantees high performance, practicality and functionality.**

**All in 2 cm thick.** It is characterized by a range of plates of various sizes, **with an aesthetic result extremely faithful to natural stone: veins, imperfections, colors, all combine to recreate the beauty and elegance of the most appreciated stone materials.** With the technical and performance advantages that make it a winning choice for covering and furnishing outdoor spaces.

48 references and 11 different formats recreate the natural stones, not only Italian, mostly used on the

market: from slate to Porfido of Trento, from Botticino to Brazilian Quarzite, from Piasentina stone to the Swiss Ansernone, in a very wide collection.

Contrary to natural stone which has limits due to frost resistance, shock absorption, size, breaking load and the limits of quantities or dimensions that can be supplied on certain sites, L'Altra Pietra® offers performance characteristics optimal from all points of view. The plates are, in fact, resistant to thermal changes and to frost, they are non-slip, easy to lay because they are ground and driveable thanks to their high mechanical resistance and resilience, which guarantee an excellent breaking load, **adapting to any intended use** in external environment. One of the main advantages of **L'Altra Pietra®** lies in the high breaking load class of U11. A very high value for a 2 cm sintered stone plate.

A perfect surface thanks to the aesthetic and performance characteristics: it does not require any type of treatment because, besides having a high chromatic resistance to light, and being colored in mass, it has an unlimited duration.

#### **L'ALTRA PIETRA® COMBINE INDOOR & OUTDOOR**

Thanks to the COMBINE Indoor & Outdoor versions with a reduced thickness of 1 cm and R10 surface roughness, designed and dedicated to indoor use, **L'Altra Pietra® elegantly furnishes spaces, also creating a continuity of the surface between external and internal environments:** particular of the Holz Arena, a series that incorporates the wood effect so beloved to make more and more welcoming environments designed for the presence of people.

#### **The pose**

The **installation** can be carried out **dry on gravel, sand or grass**, a system that is particularly suitable to solve problems of drainage of water in the ground, but also in concrete bottoms such as on terraces or balconies, **with glue on screed**, allowing to create perfectly stable and exceptionally resistant surfaces, able to withstand the passage and parking of motor vehicles, or it can be carried out in the **floating floor version and then with raised installation on support, thus allowing the passage of electrical systems and water** in the underlying cavity, an ideal choice for applications in commercial areas, and offices.

There are numerous collaborations with **Eterno Ivica** company.



Colosseo Pietra di Gerusalemme - Verona.

#### **MAIN FEATURES**

- **CARRIAGEABLE**
- **RESISTANT TO HIGH LOADS**
- **RECTIFIED**
- **NON-SLIP**
- **ZERO WATER ABSORPTION**
- **DOES NOT REQUEST TREATMENTS**
- **EASY TO CLEAN**
- **MOLD AND MUSK RESISTANT**
- **RESISTANT TO CHEMICAL ATTACK (ACIDS, BASES AND SALTS)**
- **RESISTANT TO ABRASION**
- **RESISTANT TO THERMAL SHOCK**
- **FROST RESISTANT**
- **CHROMATIC RESISTANCE TO LIGHT**
- **FIREPROOF**

**Ideal applications**

Industrial buildings, executive buildings, hotels, service industries, squares, residential areas, terraces and swimming pools and to create walkways, paths on lawn or gravel. In the redevelopment and renovation works, **L'Altra Pietra®** turns out to be the ideal product to replace an **old-fashioned cement floor** in economy, but with high quality features.



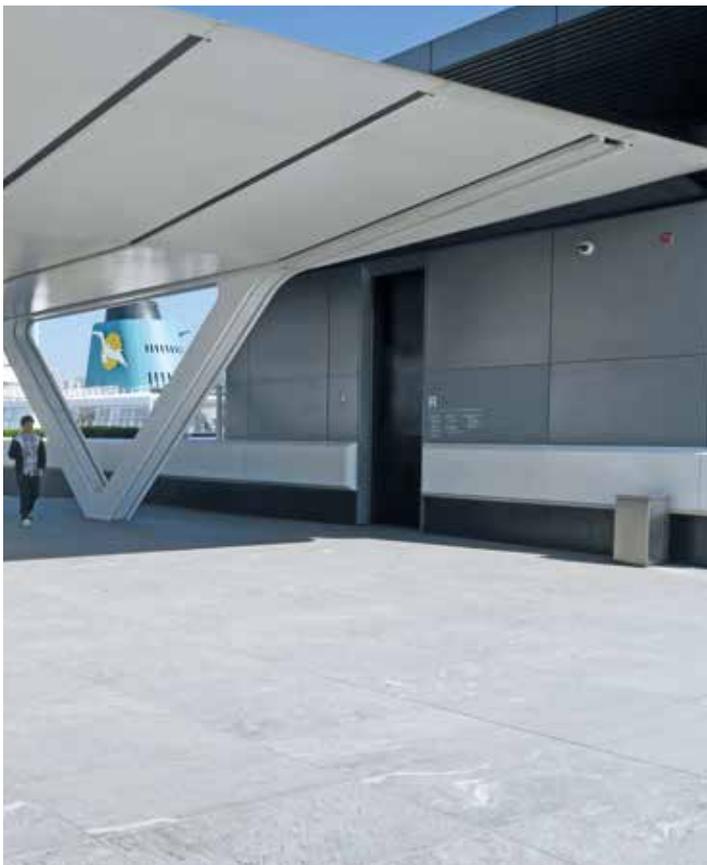
Bossoni Brescia Car Showroom

**STONE CITY: THE PERFECT MARRIAGE BETWEEN NATURE, FURNITURE AND CULTURE OF LANDSCAPE ARCHITECTURE, IN ALL ITS EXPRESSIONS.**

STONE CITY is a magical, captivating and evocative space, a source of inspiration for every visitor who loves landscape architecture: it collects 5,000 square meters of exposure, the best outdoor solutions realized with the flooring of the **L'Altra Pietra®** collection, inserted in real settings.



Ocean Terminal Extension - Hong Kong



Here we overcome the concept of open-air showroom, in a park enhanced by the presence of numerous plants and valuable essences, where the role played by water becomes relevant, as the role played by the light and the sounds that characterize more and more the furnishing of contemporary outdoor environments.

*Thanks to the originality and the ability to faithfully reproduce the best natural stones in the world, we find the Colosseum Grigioni, which recreates the Swiss Onsernone, in numerous prestigious projects such as the Hong Kong Ocean Terminal Extension designed by Foster + Partners in which it is a floating floor of 7000 square meters has been laid.*

**dedicated website: [www.altrapietra.it](http://www.altrapietra.it)**

# FUORISALONE 2018

*This year Eterno Ivica at the Milan Fuorisalone 2018 was present with many new features: three important locations and collaborations (including Audi City Lab) and the presence, for the first time, of the Phonolook line at Palazzo Litta. It proved once more to be one of the most active companies in the North East in these important international events.*

The **Milan Design Week** is by now the most important event, worldwide, concerning **industrial design**, especially in the furniture sector.

And certainly everyone now knows the Fuorisalone event that takes place annually in conjunction with the Salone del Mobile in Milan, but perhaps not everyone knows the history and evolution of this spontaneous event that comes to life and takes place during the month of April now **since the 80s**.

The **Fuorisalone** is not a trade fair event, but it is **free and spontaneous organization** and aggregation of companies operating in the world of furniture, architecture, design, applied art and industry... it is an event that has taken more and more foot and today is the main event - almost the centralizing event - of the famous Design Week in Milan.

It is not located in a particular area, but spreads throughout the city, animating it with temporary installations designed by important and famous architects and artists, populating areas, areas and historic buildings of Milan, in some cases otherwise not normally accessible during the year; it creates spaces and paths to be discovered by getting lost in the streets of Milan.

From downtown, the San Babila area, to the "youngest" area of the city: Tortona area; Lambrate Design District, Brera Design District, Steam Factory in the former Enel headquarters now a multidisciplinary recreational citadel, the Triennale, Corso Como etc.

It is obviously an opportunity to renew and enhance some public areas of the city with the aim of creating more developed places, making them accessible to the inhabitants, responding specifically to the needs of the population.

And it is precisely in this scenario that we place collaborations with various companies, paradoxically not directly linked to the world of design.

An example is **Eterno Ivica**, a company from Padua, which has now reached its fourth year of collaboration with the studio Mosca & Partner, who are in charge of redefining each year a new and original installation for **Palazzo Litta, an historical example of Milanese baroque architecture**, headquarters of the Regional Office of the Ministry of Cultural Heritage and Activities and Tourism for Lombardy, the Regional Museum of Lombardy and the Archeology Superintendency of Fine Arts and Landscape for the Metropolitan City of Milan.

This year, in addition to the already consolidated collaboration with **DAMN° and MoscaPartners for Eterno Ivica**, two important challenges have been presented: the "official" presentation of the **Phonolook Design panels** at the Fuorisalone and the supports for the raised floors with the **joist system** that contributed to the realization of the very important **Audi installation**.

So **three** were the important appointments for the company during the famous Design Week in Milan City (from April 16 to 22, 2018): **Palazzo Litta** in Corso Magenta where the **English studio of Asif Khan** designed "the **Tempietto nel Bosco**"; Corso Venezia where the Audi City Lab took place, designed by MAD associate studio and the realization of **dOT - design Outdoor Taste** in Piazza San Marco.



Eterno Ivica at the dOT in Piazza San Marco in Milan



Work in progress: Audi City Lab in Corso Venezia - Milan



For this edition **The Litta Variations / 4th movement** was inspired by the practices used in the musical field, specifically the formal technique of **variation**, a compositional process by virtue of which a basic thematic element is transformed **into something else** that however **maintains** with the model a very close relationship.

The **wooden installation**, characterized by a strong upward projection, interprets the natural element of the wood and at the same time the architecture of an open-air cathedral, a continuation of the Renaissance grid of the Palace which, through a matrix of interconnected rooms and corridors, leads to a place of peace and relaxation.

*“The intimate surrounding rooms are intended as a place to relax and converse during the intense days of Milan Design Week. A soft surface underfoot offers a contrasting texture with the many kilometers of sidewalk that visitors will go through”, says Asif Khan.*

For this installation Eterno Ivica supplied **well over 1000 New Maxi adjustable supports** with fixed head for all types of joists rising from the “ciotolato” of the court the important square wooden mesh that serves as a base to the red temple in the wood, thus creating a platform of almost 200 square meters, perfectly stable and level.

The beams stand out by recreating, conceptually and visually, a dense mesh of trees that installing itself in the white gravel create paths, areas of protection and environments where one can rest (some hammocks emerge almost spontaneously from the subsoil to give refreshment to people who come to visit the installation) and suddenly a clearing, in the center, like “the eye of the storm”, rays of light that converge and then suddenly open and the clearing takes shape, recreating a space to host debates, dialogues, interviews and reflections. From different points of view. And it is precisely by changing point of view and moving towards the passage area under the portico that stands out with grace and elegance, for perfect



The Litta Variations - Tempietto nel Bosco - Palazzo Litta, Milan



Palazzo Litta, Phonolook design Fable panels, installation above the bar-dining area

integration with the porch, the bar area, made with the contribution of **Foscarini** lights, **Manerba** furniture and sound absorption panels **Phonolook Design** by Eterno Ivica, who elevated his products by suspending them almost to represent imperceptible white clouds.

#### **Audi City Lab - MAD associates**

**But that's not all, the relevance of this year was precisely the presence of Eterno Ivica supports at the Audi City Lab** in Corso Venezia 11, for which they were present "below" the event, supporting the flooring of over 1600 square meters of installation, with **over 45.000 supports for raised floors** with the joist laying system.

The **MAD project for Audi City Lab**, in Corso Venezia,

focuses on the theme of intuition, reconfiguring not only a physical but also an ideal space. The coexistence of a circular ring (an element of absolute perfection and part of the Audi logo itself), as opposed to the square in which it is inscribed (**the court of the sixteenth century building of Corso Venezia 11**, always a place of comparison and growth) becomes the symbol of a constant search for perfection, always unreachable (the ring is in fact suspended) and which is itself **the engine of progress**. The visitor is immersed in a space **suspended between space and time**, illuminated by a **body of water** surmounted by a **ring of circular light**, symbolically **the fifth of the four rings Audi** (and its values). It is the link with the vision. The hook, the door, the passage that could allow the realization of suspended things.



Elevated pavement detail - Audi City Lab - Milan

A dialogue that is a metaphor of the constant relationship between man and the elements, here interpreted by the perpetual game of reflections in which the changing forms of the sky are co-protagonists.

The concept of 'time', free from its metrics, thus becomes an unexpected nebulizing effect supported by a sound design controlled by an algorithm. One that invites one to look upwards: luminous, infinite and unexpected. But even without a finish line, just like the constant journey towards innovation.

A project inspired by the DNA of the Audi brand, where vision coincides with technological evolution, expressed here with the presence of the Aicon prototype, which redesigns the idea of luxury: invisible and dematerialized, is an integral part of the installation, and able to free and make the most of time thanks to new mobility models.

#### **dOT - Design Outdoor Taste of Piazza San Marco**

And finally, in the beating heart of the **Brera Design District**, for the Fuorisalone outdoor event, also "supported" by Eterno Ivica New Maxi supports, the ideal partners of a temporary urban garden where, in a 400 square meter setting immersed in green in the heart of Brera, a selection of prestigious brands of furniture, flooring and vases have found space, champagne and a new and dynamic artist installation, which have made **dOT an oasis of well-being, conviviality and charm.**

The mood of the 2018 edition was '**Acqua e Mediterraneo**', symbolically present with a designer spa and a wide floristic selection typical of the Mediterranean vegetation in the heart of Brera, a luxuriant **urban garden**, punctuated by elegant In&Out atmospheres and dictated by settings that make up a mosaic of solutions for **living in the open air.**



Audi City Lab installation in Milan





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